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THE HYMN OF JESUS

Words Translated from the Apocryphal
Acts of St John.

Set to Music for

Two Choruses, Semi-Chorus & Orchestra

by

GUSTAV HOLST

Op. 37.

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THE HYMN OF JESUS.

The two choruses should be of fairly equal strength, and, if possible, should be well separated.

The semi-chorus should be placed above them and well apart. If too far from the orchestra, it can be supported by a soft harmonium.

The instruments required are— 3 flutes, 2 oboes, 1 English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 2 timpani, big drum, side drum, cymbals and tambourine (one player only for these four instruments), celesta, piano, organ and strings.

The following instruments may be dispensed with:— 3rd flute, 2nd oboe, 2nd bassoon, 3rd & 4th horns, all three trombones, percussion, celesta and organ.

With performances by small choirs it may be found preferable to omit the trombones. In any case, either all three should be used or none.

When there is no celesta, the part may be played on the piano by using two pianists, excepting in one place in the prelude where it must be omitted.

When an orchestra is not available, the piano accompaniment will be greatly improved by the addition of the special *ad lib.* string parts. (These are quite different from the orchestral string parts and must not be confused with the latter.) The organ is to be used whenever possible.

I wish to express my thanks to M^r G. R. S. Mead, M^r Clifford Bax and Miss Jane Joseph for kindly helping me to make my version of the words of this hymn.

THE HYMN OF JESUS

FROM THE 'ACTS OF ST JOHN'

Translated and Set to Music
for Two Choruses, Semi-chorus and Orchestra.

by

GUSTAV HOLST.

(Op. 37.)

The Piano arranged by
JANE M. JOSEPH.

PRELUDE.

Senza misura.

PIANO *mp*

1

p

Lento.

p

f

T.T

Senza misura.

pp

8

2

Lento.

pp

8

con. Red.

SEMI-CHORUS. (Trebles only.)
in free time

mf

Vex - il - la re - gis pro - de - unt - Ful - get Cru - cis - mys - te - ri - um -

8

*Repeat this bar ad lib. until the chant is finished.
The rhythm of the latter is to be quite independent of that of the orchestra.*

Quo car - ne car - nis Con - di - tor Sus - pen - sus est - pa - ti - bu - lo -

3 A few Tenors & Baritones in the distance.

ff *p* *pp* *ppp*

Pan - ge lin - gua glo - ri - o - si prae - li - um cer - tam - in - is -

et su - per cru - cis tro - phæ - um Diē tri - um - phum no - bil - em - Qua - li - ter Re - demp - tor or - bis

4 (sempre lento)

Im - mo - la - tus - vi - ce - rit. A - men.

pp *8* *40*

Segue.

HYMN.

Moderato maestoso.

TREBLE.
SEMI CHORUS.
ALTO.

I.

TREBLE.
ALTO.
TENOR.
BASS.

Glo - ry to Thee, Fa - ther!

II.

TREBLE.
ALTO.
TENOR.
BASS.

Glo - ry to Thee, Fa - ther!

Moderato maestoso.

PIANO.

Coll 8^{va}

p A men. A men. A men.

p A men. A men. A men.

p *pp* *pp*

S. & B. 2175.

Coll Sva--

S. & B. 2175.

Coll 3

5.

Tempo I.

Tempo I.

cresc. Glo - ry to Thy Glo - ry! We praise Thee, O

cresc. Glo - ry to Thy Glo - ry! We praise Thee, O

Thy Glo - ry! We praise Thee, O

Glo *cresc.* - ry! We praise Thee, O

Glo - ry to Thy Glo - ry! We praise Thee, O Fa - ther,

- ry to Thy Glo - ry! We praise Thee, O Fa - ther,

ry! We praise Thee, O Fa - ther,

We praise Thee, O Fa - ther,

We praise Thee, O Fa - ther,

Tempo I.

This musical score is for the hymn "We Give Thanks to Thee." It is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a 3/2 time signature change. The vocal parts enter with the lyrics "Fa - ther; We give thanks to Thee, O shadow-less light! A - men." The piano accompaniment provides harmonic support, featuring chords and moving lines. The score includes dynamic markings such as *ff* (fortissimo) and *fff* (fortississimo). The piece concludes with a final chord and a fermata.

* Andante.

And fain, fain would I save.

Fain would I be saved:

7

And fain would I re-lease.

would I be re-leased:

would I be re-leased:

would I be re-leased:

would I be re-leased:

Lento.

A men. *p* A men. *p* *f* Fain would I be
 Mind of All! *p* Mind of All! *p* *f* Fain would I be
 Mind of All! *p* Mind of All! *p* *f* Fain would I be
 Mind of All! *p* Mind of All! *p* *f* Fain would I be
 Mind of All! *p* Mind of All! *p* *f* Fain would I be
 Mind of All! *p* Mind of All! *p* *f* Fain would I be
 Mind of All! *p* Mind of All! *p* *f* Fain would I be
 Mind of All! *p* Mind of All! *p* *f* Fain would I be
 Mind of All! *p* Mind of All! *p* *f* Fain would I be

Lento.

pp legato con 20.
 Coll 8

Allegro. (2 beats in a bar $\text{♩} \text{♩}$.)

known.
 known.
 known.
 known.
 known.
 known.
 known.
 known.
 known.
 known.

Allegro. (2 beats in a bar $\text{♩} \text{♩}$.)

f *f* *p cresc.* *ff*

9

f Di - vine Grace is danc - ing:

f Di - vine Grace is danc - ing:

f Di - vine Grace is

mf

10

men.

men.

Dance ye all!

Dance ye all!

f Dance ye all!

f Dance ye all!

Fain would I pipe for you.

f Fain would I pipe for you.

Dance ye all!

f Dance ye all!

10

[illegible]

a tempo

S. & B. 2175.

[illegible][illegible]

[illegible][illegible]

14 (*♩ = ♪ throughout*)
(3 beats followed by 2)

And fain would I set in or - der. Fain would I in-fold.
 And fain would I set in or - der. Fain would I in-fold.
 And fain would I set in or - der. Fain would I in-fold.
 And fain would I set in or - der. Fain would I in-fold.
 would I be or - dered: Fain would I be in - fold - ed: I have no
 would I be or - dered: Fain would I be in - fold - ed: I have no
 would I be or - dered: Fain would I be in - fold - ed: I have no
 Fain would I be in - fold - ed: I have no

In all I am dwell-ing. I have the earth.
 In all I am dwell-ing. I have the earth.
 In all I am dwell-ing. I have the earth.
 In all I am dwell-ing. I have the earth.
 home; I have no rest - ing place: I have no
 home; I have no rest - ing place: I have no
 home; I have no rest - ing place: I have no
 home; I have no rest - ing place: I have no

Lento.

And I have Heav'n.

tem - ple;

tem - ple;

tem - ple;

tem - ple;

Lento.

To you who gaze, a lamp am I:

To you who gaze, a lamp am I:

To you who gaze, a lamp am I:

To you who gaze, a lamp am I:

To you who gaze, a lamp am I:

To you who gaze, a lamp am I:

To you who gaze, a lamp am I:

To you who gaze, a lamp am I:

To you who gaze, a lamp am I:

To you who gaze, a lamp am I:

dim.

p

f

[illegible]

15 $\text{♩} = \text{♩}$

pp *chant freely*

Give ye heed un-to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un-to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un-to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un-to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un-to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un-to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un-to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un-to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un-to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

15 $\text{♩} = \text{♩}$

Andante.

pp si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

pp si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

pp si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

pp si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

pp si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

pp si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

pp si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

pp si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

pp si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

pp si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

Andante.

pp *cresc.*

Coll 8 *con 2da.*

S. & P. 2175.

Poco più mosso.

[illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and includes a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a treble staff melody and a bass staff accompaniment. The treble staff has a 7-measure rest at the beginning. The bass staff has a 12-measure rest at the beginning. The piece is marked with a piano (p) dynamic and a crescendo (cresc.) marking. The score ends with a key signature change to one sharp (F#) and a 4-measure rest.

17 Trebles only of both Choruses and Semi-chorus.

Ah Ah Ah Ah Ah Ah

f

con Ped.

Musical score for a piece in G major, 3/4 time, marked **Largo.** The score consists of a vocal line and a piano accompaniment.

Vocal Line: The vocal part begins with the lyrics "Ah Ah" under a slur. The melody is in G major and 3/4 time. It features a series of eighth and sixteenth notes, followed by a phrase marked *(dim.)* (diminuendo). The tempo is **Largo.**

Piano Accompaniment: The piano part is written for both hands. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *dim* (diminuendo), *p* (piano), *f* (forte), and *mp* (mezzo-piano). The score is divided into measures by bar lines.

Ye could not
 could not know at all
 Ye could not know at all
 Ye could not know at
 Ye could not know

18

Ye could not know at all What thing ye en-dure, had not the Fa-ther sent me to you as a
 know at all What thing ye en-dure, had not the Fa-ther sent me to you as a
 What thing ye en-dure, had not the Fa-ther sent me to you as a
 What thing ye en-dure, had not the Fa-ther sent me to you as a
 Ye could not know at all What thing ye en-dure, had not the Fa-ther sent me to you as a
 could not know at all What thing ye en-dure, had not the Fa-ther sent me to you as a
 all What thing ye en-dure, had not the Fa-ther sent me to you as a
 at all What thing ye en-dure, had not the Fa-ther sent me to you as a

36

Word. Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er.

Word. Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er. *cresc. e accel.*

Word. And when ye had be- *cresc. e accel.*

Word. And when ye had be-

Word. Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er.

Word. Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er. *cresc. e accel.*

Word. And when ye had be- *cresc. e accel.*

Word. And when ye had be- *cresc. e accel.*

Andante.

f *p* *cresc. e accel.*

cresc. e accel.

And when ye had be-held it, ye were not un-moved; But ra-ther were ye

cresc. e accel.

And when ye had be-held it, ye were not un-moved; But ra-ther were ye whirled a-long.

held it, ye were not un-moved; But ra-ther were ye

held it, ye were not un-moved; But ra-ther were ye whirled a-long.

cresc. e accel.

And when ye had be-held it, ye were not un-moved; But ra-ther were ye

cresc. e accel.

And when ye had be-held it, ye were not un-moved; But ra-ther were ye whirled a-long.

held it, ye were not un-moved; But ra-ther were ye

held it, ye were not un-moved; But ra-ther were ye whirled a-long.

3

whirled a - long, ye were kin - dled to be wise.
 ye were kin - dled to be wise.
 whirled a - long, ye were kin - dled to be wise.
 ye were kin - dled to be wise.
 whirled a - long, ye were kin - dled to be wise.
 ye were kin - dled to be wise.
 whirled a - long, ye were kin - dled to be wise.
 ye were kin - dled to be wise.

20 *Piu mosso.*

The score continues with a tempo change to *Piu mosso.* The music features a series of chords in the right hand and a more active bass line in the left hand. The right hand part consists of a sequence of chords, some of which are marked with a forte (*ff*) dynamic. The left hand part includes a melodic line with eighth and sixteenth notes, and some chords. The score ends with a final chord in the right hand.

[illegible]

Lento.

more. Learn, and ye shall o-ver-come. Be-hold in me a couch:

more. Learn, and ye shall o-ver-come. Be-hold in me a couch:

more. Learn how to suf-fer, and ye shall o-ver-come. Be-hold in me a couch:

more. Learn how to suf-fer, and ye shall o-ver-come. Be-hold in me a couch:

more. Learn, and ye shall o-ver-come. Be-hold in me a couch:

more. Learn, and ye shall o-ver-come. Be-hold in me a couch:

more. Learn how to suf-fer, and ye shall o-ver-come. Be-hold in me a couch:

more. Learn how to suf-fer, and ye shall o-ver-come. Be-hold in me a couch:

Lento.

Maestoso come I.

men. A men.

rest on me! When I am

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

Maestoso come I.

gone, ye shall know who I am; *cresc.* For I am in no wise that which now I seem.

know who I am; *cresc.* For I am in no wise that which now I seem.

know who I am; *cresc.* For I am in no wise that which now I seem.

know who I am; *cresc.* For I am in no wise that which now I seem.

know who I am; *cresc.* For I am in no wise that which now I seem.

know who I am; *cresc.* For I am in no wise that which now I seem.

know who I am; *cresc.* For I am in no wise that which now I seem.

know who I am; *cresc.* For I am in no wise that which now I seem.

know who I am; *cresc.* For I am in no wise that which now I seem.

know who I am; *cresc.* For I am in no wise that which now I seem.

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *f* *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *f* *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *f* *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *f* *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *f* *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *f* *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *f* *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *f* *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *f* *dim.*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you. *f* *dim.*

p *A* men. *A* men.

f Glo - ry to Thee,
f Glo - ry to Thee,
f Glo - ry to Thee,
f Glo - ry to Thee,
f Glo - ry to Thee,
f Glo - ry to Thee,
f Glo - ry to Thee,
f Glo - ry to Thee,
f Glo - ry to Thee,
f Glo - ry to Thee,

pp

25

p *A* men. *A* men. *pp*

Word! *pp* Glo-
 Word! *pp* Glo-
 Word! *pp* Glo-
 Word! *pp* Glo-
 Word! *pp* Glo-
 Word! *pp* Glo-
 Word! *pp* Glo-
 Word! *pp* Glo-
 Word! *pp* Glo-

25 Word! *pp*

[illegible]

Coll 8

This musical score is for a piece titled "Amen". It is arranged for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written on ten staves. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The tempo is marked "Allegretto", and the time signature is 3/4. The key signature has one flat (B-flat). The score begins with a piano introduction of four measures. The vocal parts enter in the fifth measure with the word "Amen". The piano accompaniment provides a harmonic foundation with chords and moving lines. The score concludes with a "morendo" (fading) instruction and a final cadence.



CHORAL HYMNS FROM THE RIG-VEDA

Words and Music by

GUSTAV HOLST

Op. 26

FIRST GROUP

Three Hymns for Full Chorus and Orchestra

Vocal Score, 1/8 Tonic Sol-fa 10d.

SECOND GROUP

Three Hymns for Female Voices, with Accompaniment for Orchestra or Piano
with Violins *ad lib.*

Vocal Score,

THIRD GROUP

Four Hymns for Female Voices, with Accompaniment for Harp or Piano

Vocal Score,

FOURTH GROUP

Four Hymns for Male Voices, with Accompaniment for Piano or String
Orchestra with Brass *ad lib.*

Vocal Score,

"It is fortunate that the treasure mine of Sanskrit literature has remained untouched until a musician presented himself who was not only a talented composer, but endowed with adaptable sympathies and the patience to apply them to a new study. Such is Gustav T. Holst.

"The hymns of the Rig-Veda consist for the most part of simple invocations of fire, water, heaven, the sun, and other forces of nature, incidental to the earlier, less sophisticated, form of religion.

"This is the material which attracted Mr. T. Holst. It was not long before he decided that to approach it through the medium of translations was hopeless. The more faithful the translation was, the more remote it seemed from reproducing the atmosphere of the original. Sometimes even it needed much ingenuity to decide what the translation meant. By this time, however, Mr. T. Holst was so fired by enthusiasm that difficulties only spurred him on, and he set to work to study Sanskrit.

"The texts he now uses are his own. They should, however, not be regarded as translations in the usual sense. His method has been first to study the original so closely as to be completely saturated with it, then to throw it aside and reproduce its meaning in the clearest possible terms."

EDWIN EVANS in *The Blackburn Times*.

"If Mr. T. Holst had never written anything except this collection of hymns, they alone would suffice to stamp him as one of the most individual figures in contemporary musical life."

EDGAR BAINTON in *Musical Opinion*.

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[The hymn of Jesus.
Piano-vocal score. English]
The hymn of Jesus. Op.37

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